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efforts was interrupted by a foreign influence), this Mycenaean art is certainly very much ruder and earlier in style, whatever may be its date." "From a comparison with extant remains found on other ancient sites," adds Mr. Newton (page 294), "we are led to infer that the contents of the Mycenaean tombs belong to the most remote period to which we can venture to ascribe any Greek antiquities as yet known to us." The approximate date given on the same page for the antiquities of Mykenai and Ialysos, between which a close resemblance is pointed out by Mr. Newton, is the eleventh century B. C. Having argued in favor of their great antiquity, our author then says, if we admit, (1.) that there was once a powerful Achæan dynasty at Mykenai, which is represented in mythic tradition by the names of Atreus, Thyestes, and Agamemnon; (2.) that it lost its ascendancy after the return of the Herakleidæ (B. C. 1104 or 1048); (3.) that the Treasuries and the Lion's Gate were erected during the period of Achæan supremacy; (4.) that the tombs in question are, from the amount of treasure found in them, royal tombs; and (5.) not later in date than the termination of the Achæan dynasty, after which no kings are known to have reigned at Mykenai, "have we any reasonable ground for supposing that the tombs found by Dr. Schliemann are those which Pausanias believed to contain the remains of Agamemnon and his companions?" This statement, says Mr. Newton with much force (page 297), "would lead us to expect that royal tombs might be found within the Akropolis; search has been made, and tombs containing a treasure worthy of the ruler of Mycenæ 'the Golden' have been found. The coincidence seems almost too perfect to be true." The objections which may be brought against its value as evidence are frankly stated by Mr. Newton, who concludes by saying that "nothing short of a thorough exploration of the Akropolis can give a satisfactory answer to this question." Stephani finds it in the tombs of Southern Russia. He cites certain gold masks of the third century of our era found at Kertch, the ancient Pantikapaion, and at Olbia, which resemble those found in the Mykenaian graves, and argues that, as such masks have been found nowhere else, and as the custom of covering the faces of the dead with gold masks was not adopted by the Greeks until the third century after Christ, both are of barbarian workmanship, and that those of Mykenai owe their presence in its tombs to the Heruli and the followers of Alaric, who successively overran the districts of Argos and Corinth in A. D. 267 and 395. Had these and other treasures been in these tombs when Mummius destroyed Corinth (146 B. C.), and a systematic plundering of tombs near that city and in the neighborhood of Argos took place, he thinks they could not have escaped. And yet why not the Mykenaian tombs as well as those of the Kimmerian Bosphoros, where the invaders of the Peloponnesos left behind them far greater treasures when they turned their backs upon the Sea of Azof? Both Stephani and Mr. Newton assign the fourth century B. C. as the date of those matchless specimens of Greek jewelry, metallurgy, and fictile art which now form the glory of the Museum at St. Petersburg. What they are we learn from Mr. Newton's ninth Essay, from the *Antiquités du Bosphore Cimmerion*, and the *Comptes Rendus* of the Archæological Society at St. Petersburg. From this latter work we have a tracing before us of the magnificent silver amphora described by Mr. Newton at page 381, and characterized

as certainly "the finest extant specimen of Greek *repoussé* work in silver." The frieze to which he refers as teaching us "most curious details respecting the type and costume of the Scythians, and their breed of horses," shows a race of horses similar to those of the modern Cossacks, of men in every respect like their descendants, and a system of horse training closely analogous to that of the celebrated Rarey. Of Essays No. 7, upon General di Cesnola's "Researches in Cyprus," and No. 8, "The Discoveries at Olympia," we shall not here speak, as the first are familiar to all through the General's own book, as well as through many review and newspaper articles, and the second has been lately discussed at length in the pages of this REVIEW. We may, however, pause to say, that in them, as in the remaining Essays here collected, Mr. Newton proves by his comprehensive views the great advantage of his position as Keeper of the Antiquities at the British Museum. Living in the midst of treasures of every sort, gathered from all parts of the ancient world, he is equally familiar with gems, coins, marbles, and metal work, and, being able to study these varied art products in undoubted originals, he can survey the whole field, and draw conclusions in particular cases which could only be arrived at by an encyclopedic knowledge. He is thus at his best in the opening Essay, on the Study of Archæology, and in that which follows it,—a letter upon the Collections in the British Museum, written many years ago to the Chairman of the Select Committee of the National Gallery, against the scheme of forming a new museum of art out of the finest specimens of that collection and of the department of Antiquities at the British Museum. Passing in review the antiquities of the Egyptians, Assyrians, Greeks, and Romans, he shows most conclusively "that, in the case of each race, the historical and æsthetic interest of their antiquities may be best appreciated by arranging the whole of the objects in one collection, not by dispersing and subdividing them." The present projects, already in process of being carried out by the addition of new halls and galleries to the Museum, in which precious objects long hidden for want of space for exhibition can be shown, and others rearranged, show that Mr. Newton's wise views have prevailed, a conclusion which must give him unmixed satisfaction.

CHARLES C. PERKINS.

#### THE KERAMIC ART.

HANDBOOK OF POTTERY AND PORCELAIN, or *History of those Arts from the Earliest Period*. By HODDER M. WESTROPP, Author of Handbook of Archæology, Manual of Precious Stones, etc. With numerous Illustrations. New York: R. Worthington. xiv + 171 pp. 12mo. [1880.]

**T**HIS little work with an ambitious title and an American imprint, without date, is from the press of Spottiswoode & Co., London. The printing and illustrations are excellent, and the book is pretty and readable, but is superficial and unduly brief. Much information is given in a small compass, but the condensation is largely the result of omission of important matter inseparable from a history of the potter's art. We thus fail to find in this work a realization of the promise of the title.

The author announces in the Preface that the ground-

work of the treatise is a lecture which he has been induced to extend by extracting freely from the best writers on ceramics. It is thus confessedly a compilation, but we regret that proper references to the authorities whose work has been so freely used are rarely given. For example, in the notices of the early-established porcelain works of England, whole sentences occur taken verbatim from the excellent annotated catalogue, by Reeks and Rudler, of the collection in the Jermyn Street Museum of Economic Geology, London, without so much as a mention of the catalogue or its authors. This is the more surprising as, since the time of the first edition of the catalogue by the late Sir Henry de la Beche, it has been a valuable mine of information regarding British potteries, and is deserving of special mention in a handbook of pottery. The literature of the art is, however, generally ignored.

The author treats of the manufacture of pottery and porcelain as two distinct arts, as indicated by the title of the book and by the subdivision of the text. It is true that the alliterative phrase "pottery and porcelain" is convenient, and serves to convey the idea of two classes of pottery, the one common and earthy, and the other porcellaneous, but these products pass by insensible gradations from the earthy to the vitreous, and are all products of *one* art. Pots for ordinary use may be made of porcelain, and, if the materials are abundant, may be quite as cheap as a more earthy and opaque mixture. A want of chemical knowledge is also shown in many places. On page 132 *pâte tendre* is described as a "purely chemical composition, a vitreous paste," a description which is equally applicable to *pâte dure*, or to any porcelain, all being vitreous pastes, and all—as well as faïence, glazes, and enamels—being chemical compounds.


Too little space is given to notices of the wonderfully beautiful pottery of the present time, British and Continental. Some of the more important advances made in the manufacture of decorative pottery are barely mentioned. The beautiful and varied artistic stone-ware of the Doultons is dismissed in a single sentence. The unrivalled work of Solon in *pâte-sur-pâte* fares scarcely better, and is mentioned as a "new style of decoration," whereas it is an ancient Chinese method of ornamentation which has long been in use at Sèvres, and by Solon before the Franco-German war.

The want of exactness and thorough work is the great blemish of this little book, even regarding it as merely an entertaining glance at the history of the most ancient, diversified, and æsthetic of the arts.

W. P. BLAKE.

## NOTES AND ANNOUNCEMENTS.

### AMERICAN.

 R. T. H. BARTLETT, who begins a short sketch of the life and works of Dr. William Rimmer in this number of the REVIEW, proposes to write a more detailed essay on the same subject, which is to be published by Messrs. James R. Osgood & Co., of Boston. The volume will be illustrated by about twenty heliotype plates from the works of the deceased, and there will also be some reproductions of works by Millet, Barye, Blake, and Hunt, added for purposes of comparison. Mr. Bartlett requests all those who have information of any

kind whatsoever concerning Dr. Rimmer to communicate with him at his studio, 394 Federal Street, Boston.

MESSRS. D. LOTHROP & CO., of Boston, announce a second series of Mr. S. G. W. Benjamin's *Our American Artists*.

MR. GEORGE A. BATES, of the Naturalists' Bureau, Salem, Mass., announces as in preparation, *Archæological Remains and Ancient Pottery of Southern Missouri*, by Prof. W. B. Potter and Dr. Edward Evers. This treatise, which will be illustrated by twenty-nine plates, is the first of a series to be published under the auspices of the Archæological Section of the St. Louis Academy of Science.

MISS M. LOUISE MCLAUGHLIN'S book on *Pottery Decoration, a Practical Manual of Under-Glaze Painting*, has just been issued by Messrs. Robert Clarke & Co., of Cincinnati. This work, like the manual on China Painting by the same author, is a record of practical experience and of actual experiment in the ceramic art.

### FOREIGN.

J. M. LIOTARD, the well-known Genevese painter of the last century, the author of the *Chocolate Girl* in the gallery at Dresden, is to be honored by an artistic and biographical monument in the shape of a volume containing his biography, his treatise entitled *How to appreciate Works of Painting*, a selection of his letters, and a descriptive catalogue of his works. The volume is to be illustrated by reproductions of some of his best works, and will be published under the auspices of the Class of Fine Arts of the Société des Arts de Genève. It is the desire of the committee charged with the execution of the project to make the catalogue as complete as possible, and all persons who own, or have any knowledge of the whereabouts of any paintings, designs, letters, and other writings by Liotard, or engravings after him, are requested to correspond with M. Ed. Humbert, Président de la Classe des Beaux-Arts, Square des Contamines, à Genève.

THE ROYAL ACADEMY has decided to grant the sum of £100 towards Dr. Richter's proposed publication of the literary works of Lionardo da Vinci.

THE ATHENÆUM has the following:—"We understand that Mr. M. Huish succeeds Mr. S. C. Hall and the late Mr. Dafforne in the management of the *Art Journal*, and that it is intended to elevate the tone and improve the quality of our contemporary, so that it may compete with the *Portfolio*. This is a well-merited compliment to Mr. Hamerton and Messrs. Seeley, and they will appreciate it."

MR. HAMERTON is preparing a third and enlarged edition of *Etching and Etchers*. The illustrations are to consist of heliographic reproductions of etchings which have not appeared in either of the previous editions. The impression is limited to 1030 copies, and the book will never again be issued in this form.

LA REVISTA ARQUEOLOGIA ESPAÑOLA is the title of a new Spanish monthly which has been founded by a number of Spanish archæologists. It is to be divided into four sections, the first of which will be devoted to original articles on numismatics, epigraphy, glyptics, costume, arms, architecture, and sculpture; the second, to the study of the rich collections which exist in Spain; the third, to an archæological chronicle; and the fourth, to clippings from other publications. The subscription price will be thirty-five francs per annum for all the countries comprised in the Postal Union.